



ISSUE

ONE

£3.50

THE HOUSE THAT HAMMER BUILT

THE FANZINE THAT BUILDS INTO A COMPREHENSIVE GUIDE TO
HAMMER'S FANTASY FILMS



THE ORIGINS OF HAMMER - FULL HAMMER PRODUCTION LISTS -
HISTORY OF HAMMER 1948-56 - THE QUATERMASS XPERIMENT -
X THE UNKNOWN - QUATERMASS 2 - THE CURSE OF FRANKENSTEIN

THE HOUSE THAT HAMMER BUILT

ISSUE ONE (P. 1-56)

Editorial

So what's all this then?

When I first embarked on this project three years ago, precious little had been written on Hammer in book form, although we did of course have those excellent fanzines *Little Shoppes Of Horrors* and *Dark Terrors*, an inspiration to us all. Within a few months of putting pen to paper - so's law - the game was afoot and *Little Shoppes Of Horrors* gave us the first insight into Tom Johnson and Denis Meikle's works (well worth waiting for). Still I persevered, if only for the love of Hammer. I initially planned *The House That Hammer Built* as a one volume reference guide to Hammer films, concentrating on their fantasy years from production of *The Quatermass Experiment*, but the thing just escalated and soon it seemed more practical to regard it as a 2 volume work - volume 1 concentrating on the films (full cast, credits, synopsis and reviews of Hammer's 83 'fantasy' films) and volume 2 those talented men and women behind the scenes. "Too limited", "There's already been one book on Hammer, who needs another?" Like many before I failed to get the confidence of publishers. Then so's law 2 - the moment I turned my back on it to concentrate on things closer to home (like getting married and changing job), I missed a veritable explosion and now Hammer books were coming out of the woodwork. What I was afraid of had happened. I had missed the boat. Or had I? Desperately this is my sorry way of getting the project to you - as a serialisation in the form of a fanzine. But a fanzine with a finite length, as the history of Hammer unfolds over 16 issues. This has allowed me to expand it with some very rare photos, the majority of which I hope have never been published before. The following is a list of things to come:

VOLUME 1: THE HOUSE THAT HAMMER BUILT (Issues 1-8)

1. HAMMER - THE ORJOINS (pages 1-3)
2. HAMMER - THE PRODUCTIONS (pages 4-18)
3. HAMMER - THE HISTORY 1948-78 (1948-56 covered this issue beginning on page 19)

VOLUME 2: THE HOUSE THAT BUILT HAMMER (Issues 9-16)

4. HAMMER - THE DISTRIBUTION
5. HAMMER - BRAY STUDIOS
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7. HAMMER - THE PRODUCERS
8. HAMMER - THE DIRECTORS
9. HAMMER - THE SCRIPT WRITERS
10. HAMMER - THE PRODUCTION DESIGNER/ART DIRECTOR
11. HAMMER - THE DIRECTOR OF PHOTOGRAPHY
12. HAMMER - THE CAMERA OPERATOR
13. HAMMER - THE EDITOR
14. HAMMER - THE MUSIC
15. HAMMER - THE SOUND RECORDIST/EDITOR
16. HAMMER - THE MAKE-UP
17. HAMMER - THE SPECIAL EFFECTS
18. HAMMER - THE PRODUCTION MANAGER
19. HAMMER - CONTINUITY
20. HAMMER - THE WARDROBE
21. HAMMER - THE ACTORS/ACTRESSES
22. HAMMER - THE CENSOR
23. HAMMER - THE QUEEN'S AWARD FOR INDUSTRY
24. HAMMER - TELEVISION

I hope you like it and will stay with me. It may not be the definitive work (with people like Klemmerson, Murphy, Johnson and Meikle how can it be?) but I hope it's up with them somewhere. Please write and let me know how it's going, if I've enough correspondence then maybe I'll open a letters page to air your views. Extra copies and issue 2 can be ordered from the editorial address at a cost of £4.00 ptp each, payable to Wayne Kinsey.

Frankensteinly yours,

Wayne Kinsey

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Dedicated to Hammer Films and Cathy, without whose continued support this would never have been written.

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1: HAMMER - THE ORIGINS

In 1954 a small independent British film company called **Hammer Film Productions Ltd.**, who were linked to a small distribution company, **Exclusive Films**, burst to the attention of the public with their successful film version of the hugely popular BBC television series "**The Quatermass Xperiment**". This success led indirectly to a colour remake of "**Frankenstein**" in 1956 called "**The Curse Of Frankenstein**", which took box offices the world over even more by storm. The way ahead was clear and "**Dracula**" followed in 1957, which was even more successful and firmly established Peter Cushing and Christopher Lee as new generation horror stars. Over the rest of the fifties, sixties and into the seventies, a whole cycle of horror films was generated, the likes of which would never be seen again. These were supplemented by a series of fantasy epics, costume adventures and science fiction films.

However Hammer was not always a company which churned out fantasy pictures. Their origins date back as early as 1934 and stemmed from the partnership of two great pioneers, William (Hammer) Hinds and Enrique Carreras. The following account chronicles this early history right up until registration of the present company in 1949.

ENRIQUE CARRERAS



Enrique Carreras was born in Spain, 1880. His family owned a cigarette firm and he moved to England at the turn of the century. He became involved in several small businesses, one of which involved marketing toothpaste, which eventually made him bankrupt. In 1913 Enrique and his brother Alphonse built a cinema in Hammersmith called the Blue Hall. This was a prototype of today's cinemas in that it had two screens. Soon a chain of 7 cinemas was built up in London and southern England. He also rented out the Albert Hall for a showing of "**Quo Vadis**" to members of the Royal family. Years later this idea was revived to become the

annual "Royal Command Performance". In 1932 Enrique Carreras formed his own distribution company, **Exclusive Films Ltd.** This was mainly concerned with purchasing films for re-release in his own cinema chain.

WILLIAM HINDS



William Hinds was born in 1887 and educated at Godolphin and Latymer upper school, Hammersmith. In his early life he took on a series of ventures which included owning a number of bicycle shops and several hair dressing salons. In addition he built up a chain of jewellery shops ("Hinds' the Jewellers"), became chairman of a London building society and a member of the clock makers company and Livery men of the city of London.

However deep to all this was a penchant for amateur variety and he formed a stand up vaudeville comedy double act, "Hammer and Smith", performing as "Will Hammer". The act was named after the London suburb of Hammersmith where they first performed. In line with this he later started a booking agency and bought four seaside theatres in which he would sometimes perform; The New Royal Theatre, Bournemouth; West Cliff Theatre, Clacton; Ronelagh Theatre, Felixstowe and The Bohemia Theatre, Broadstairs. He also became the licensee of The Grand Theatre in Croydon and the Queen's Hall, Holland-on-Sea.

In 1934 Hinds ventured into film and in November registered his own company, **Hammer Productions Ltd.**, although this was a different company to the one we know today. The company was based in a three room office suite at Imperial House, Regent Street in London and consisted of Company Chairman: William Hinds; Joint Managing Directors: George Gillings, Henry Fraser Passmore; Company Directors: George Mozart, James Elder Wills and Company Secretary: James Dawson.

Between 1935 and 1937 the company produced five films :

- 1935: **The Public Life Of Henry The Ninth** (released by MGM 1935)
- 1936: **The Mystery Of The Marie Celeste** (released by General Film Distributors, November 1936)
The Song Of Freedom (released by British Lion 1936)
- 1937: **Sporting Love** (released British Lion 1937, re-released by Exclusive in 1941)
The Bank Messenger Mystery (released by Exclusive in 1941)

However massive slumps in the British film industry soon forced Hammer into bankruptcy and the company went into liquidation in 1937.

HAMMER FILM PRODUCTIONS LTD.

In 1935 Hinds became a partner with Enrique Carreras at Exclusive Films Ltd., bringing with him the princely sum of one hundred pounds and they used it to rent two films, "Snowhounds" and "Spilt Salt" Together they continued to expand Exclusive and among their first ventures were reissues of Alexander Korda's London film productions and some of Hinds' own Hammer films.

From this point on a number of key events occurred which eventually led to the formation of the Hammer company we know and love today :

- 1939: Enrique's son, James, joins Exclusive after working as an assistant manager to the ABC chain of theatres.
William's son, Anthony, joins as booking and banking clerk.
War breaks out, James Carreras leaves to join the HAC whilst Anthony Hinds leaves to join the RAF.
- 1943: James' son Michael joins in the publicity department in charge of issuing stills and posters to cinemas showing Exclusive's releases.
- 1945: Brian Lawrence joins Exclusive in the sales department from the Anglo American Film Corporation
- 1946: Lieutenant Colonel James Carreras MBE and Tony Hinds rejoin Exclusive on demobilisation.
Michael Carreras enters the Grenadier Guards for national service.
On return from the war James Carreras is eager to get the company moving again after its period of inactivity and goes to his friend Jack Goodlatte, booking manager of ABC cinemas, for advice. He tells him to get into low budget film production (quota quickies).
- 1947: Consequently Exclusive reactivate "Hammer" as a production arm and make two films in quick succession with Marylebone Studios, "**Death In High Heels**" and "**The Dark Road**"(both released as a "Knightsbridge-Hammer production").
Two other films are made later in the year, "**Crime Reporter**" (a Knightsbridge-Hammer production) and "**Dick Barton Special Agent**" (a Marylebone-Hammer production)
Michael Carreras rejoins the company in Summer 1947 following completion of his national service.
- 1948: A further 5 films are produced :
River Patrol (a Knightsbridge-Hammer production)
Who Killed Van Loon? (an Exclusive production)
Dick Barton Strikes Back (an Exclusive production)
Dick Barton at Bay (a Marylebone-Hammer production)
Dr. Morelle - The Case Of The Missing Heiress (a Hammer-Edward G Whiting production)
Tony Hinds becomes main line producer from "**Who Killed Van Loon**" and Michael Carreras is appointed his assistant.
- 1949: In February 1949 Hammer Film Productions LTD. is finally registered. Joint company directors are William and Tony Hinds and Enrique and James Carreras. James Carreras is in overall charge.
The first official film under the newly registered Hammer company is "**Dr. Morelle - The Case Of The Missing Heiress**" which had been produced in November/December 1948. However some, even Hammer, still regard "**Death In High Heels**" in 1947 as the true starting point of the company.

2: HAMMER - THE PRODUCTIONS

The following list includes all of Hammer's films in order of production. The numbers next to some of the movies are taken from "The Golden Jubilee Tribute To Hammer Films", which appeared as a supplement to "The Cinema" in September 1957 in order to celebrate their 50th production, "The Camp On Blood Island". These numbers represent what Hammer considered at the time to be the order of production of their first 53 films. However, although "Dr. Morelle-The Case Of The Missing Heiress" is listed as production number one, eight other films were in fact made under the Hammer banner before this and Hammer have since endorsed that "Death In High Heels", made in 1947, ought to be considered their first production. "Dr. Morelle" merely represents the first "official" film produced after the company was registered in February 1949. In 1965 Hammer proudly publicised "One Million Years BC" (1965) as their 100th production; an impressive sales pitch for what was up until then their most lavish production.

HAMMER FILMS 1947-78 (Fantasy films in bold)

1947: DEATH IN HIGH HEELS
THE DARK ROAD
CRIME REPORTER
DICK BARTON SPECIAL AGENT

1948: RIVER PATROL
WHO KILLED VAN LOON?
DICK BARTON STRIKES BACK
DICK BARTON AT BAY

1: DR. MORELLE - THE CASE OF THE MISSING HEIRESS

1949: 2: THE ADVENTURES OF PC 49
3: CELIA
4: MEET SIMON CHERRY
5: THE MAN IN BLACK
6: ROOM TO LET
7: SOMEONE AT THE DOOR

1950: 8: WHAT THE BUTLER SAW
9: THE LADY CRAVED EXCITEMENT
10: BLACK WIDOW
11: THE ROSSITER CASE
12: TO HAVE AND TO HOLD
13: THE DARK LIGHT

1951: 14: CLOUDBURST
15: A CASE FOR PC 49
16: DEATH OF AN ANGEL

- 17: WHISPERING SMITH HITS LONDON
- 18: THE LAST PAGE
- 19: WINGS OF DANGER
- 20: STOLEN FACE
- 21: NEVER LOOK BACK

- 1952: 22: LADY IN THE FOG
- 23: THE GAMBLER AND THE LADY
- 24: MANTRAP
- 25: THE FOUR SIDED TRIANGLE
- 26: THE FLANAGAN BOY
- 27: SPACEWAYS

- 1953: 28: THE SAINT'S RETURN
- 29: BLOOD ORANGE
- 30: 36 HOURS
- 31: FACE THE MUSIC
- 32: THE HOUSE ACROSS THE LAKE
- 33: LIFE WITH THE LYONS
- 34: MURDER BY PROXY
- 35: FIVE DAYS

- 1954: 36: THE STRANGER CAME HOME
- 37: THIRD PARTY RISK
- 38: MASK OF DUST
- 39: MEN OF SHERWOOD FOREST
- 40: THE LYONS IN PARIS
- 41: THE GLASS CAGE
- 42: BREAK IN THE CIRCLE
- 43: THE QUATERMASS XPERIMENT

- 1955: 44: WOMEN WITHOUT MEN
- FEATURETTES:
- CYRIL STAPLETON AND THE SHOWBAND
- JUST FOR YOU
- THE RIGHT PERSON
- THE ERIC WINSTONE BAND SHOW
- PARADE OF THE BANDS
- A MAN ON THE BEACH
- DICK TURPIN HIGHWAYMAN
- ERIC WINSTONE'S STAGECOACH
- THE EDMUNDO ROS HALF HOUR
- COPENHAGEN

- 1956: 45: X THE UNKNOWN
- 46: QUATERMASS 2
- 47: THE STEEL BAYONET
- 48: THE CURSE OF FRANKENSTEIN

FEATURETTE:

DAY OF GRACE

1957: 49: **THE ABOMINABLE SNOWMAN**

50: **THE CAMP ON BLOOD ISLAND**

51: **THE SNORKEL**

UP THE CREEK (Co-Production)

52: **DRACULA**

FEATURETTES:

OPERATION UNIVERSE

CLEAN SWEEP

DANGER LIST

MAN WITH A DOG

THE SEVEN WONDERS OF IRELAND

ITALIEN HOLIDAY

TV:

TALES OF FRANKENSTEIN (TV PILOT)

1958: 53: **THE REVENGE OF FRANKENSTEIN**

TEN SECONDS TO HELL

FURTHER UP THE CREEK (Co-Production)

I ONLY ASKED

THE HOUND OF THE BASKERVILLES

THE MAN WHO COULD CHEAT DEATH

1959: **YESTERDAY'S ENEMY**

THE MUMMY

THE UGLY DUCKLING

THE STRANGLERS OF BOMBAY.

DON'T PANIC CHAPS (Co-Production)

NEVER TAKE SWEETS FROM A STRANGER

HELL IS A CITY

THE TWO FACES OF DR. JEKYLL

FEATURETTE:

TICKET TO HAPPINESS

1960: **THE BRIDES OF DRACULA**

THE TERROR OF THE TONGS

THE FULL TREATMENT

SWORD OF SHERWOOD FOREST

VISA TO CANTON

THE CURSE OF THE WEREWOLF

A WEEKEND WITH LULU

TASTE OF FEAR

THE SHADOW OF THE CAT

1961: **WATCH IT SAILOR!**

CASH ON DEMAND

THE DAMNED

**THE PIRATES OF BLOOD RIVER
CAPTAIN CLEGG
THE PHANTOM OF THE OPERA**

FEATURETTE:

HIGHWAY HOLIDAY

- 1962: THE OLD DARK HOUSE
MANIAC
PARANOID
THE KISS OF THE VAMPIRE
NIGHTMARE**
- 1963: THE SCARLET BLADE
THE DEVIL SHIP PIRATES
THE EVIL OF FRANKENSTEIN
THE GORGON**
- 1964: HYSTERIA
THE CURSE OF THE MUMMY'S TOMB
THE SECRET OF BLOOD ISLAND
SHE
FANATIC
THE BRIGAND OF KANDAHAR**
- 1965: THE NANNY
DRACULA PRINCE OF DARKNESS
RASPUTIN THE MAD MONK
THE PLAGUE OF THE ZOMBIES
THE REPTILE
ONE MILLION YEARS BC**
- 1966: SLAVE GIRLS
THE WITCHES
THE VIKING QUEEN
FRANKENSTEIN CREATED WOMAN
THE MUMMY'S SHROUD**
- 1967: QUATERMASS AND THE PIT
A CHALLENGE FOR ROBIN HOOD
THE ANNIVERSARY
THE VENGEANCE OF SHE
THE DEVIL RIDES OUT
THE LOST CONTINENT**
- 1968: DRACULA HAS RISEN FROM THE GRAVE
WHEN DINOSAURS RULED THE EARTH**

- 1969: **FRANKENSTEIN MUST BE DESTROYED**
MOON ZERO TWO
CRESCENDO
TASTE THE BLOOD OF DRACULA
- 1970: **THE VAMPIRE LOVERS**
HORROR OF FRANKENSTEIN
SCARS OF DRACULA
CREATURES THE WORLD FORGOT
LUST FOR A VAMPIRE
COUNTESS DRACULA
- 1971: **BLOOD FROM THE MUMMY'S TOMB**
HANDS OF THE RIPPER
DR. JEKYLL AND SISTER HYDE
ON THE BUSES
TWINS OF EVIL
VAMPIRE CIRCUS
DEMONS OF THE MIND
DRACULA AD 1972
STRAIGHT ON TILL MORNING
FEAR IN THE NIGHT
- 1972: **MUTINY ON THE BUSES**
CAPTAIN KRONOS VAMPIRE HUNTER
THAT'S YOUR FUNERAL
NEAREST AND DEAREST
FRANKENSTEIN AND THE MONSTER FROM HELL
THE SATANIC RITES OF DRACULA
- 1973: **LOVE THY NEIGHBOUR**
MAN AT THE TOP
HOLIDAY ON THE BUSES
THE LEGEND OF THE 7 GOLDEN VAMPIRES
SHATTER
- 1974: **MAN ABOUT THE HOUSE**
- 1975: **TO THE DEVIL A DAUGHTER**
- 1978: **THE LADY VANISHES**

HAMMER'S FANTASY FILMS

In their "golden jubilee tribute", Hammer lists "The Quatermass Xperiment" as production number 43. Up until then they had survived by churning out a succession of cheap "quota quickies", many of which were spin-offs from successful radio and TV series, the idea being that if the subject had already proved successful in its respective media, then a film version ought to be just as popular with a guaranteed audience. Indeed this is how the company came about to make Quatermass; the serial had been a smash hit on TV and

had suitably impressed Hammer's producers, urging them to buy the rights from the BBC. The film was of course even more successful and achieved two things. First it was just as popular in America (under the ambiguous title of "The Creeping Unknown"), making Hammer's modest set up a force to be reckoned with in the British film industry. Secondly it illuminated the way ahead for the company which then embarked on a series of successful fantasy movies, further embellishing their place in cinema history.

Apart from a brief mention of their early days and films in the history section to follow, it is the intention of this book to concentrate on the "fantasy" side of the company. Although they had already produced two modest science fiction films back in 1952, "The Four Sided Triangle" and "Spaceways", which went virtually unnoticed, it was not until "The Quatermass Xperiment" that their fantasy orientation was finally established and their name began to become synonymous with screen horror. It therefore seems most appropriate to use Quatermass as a convenient starting point at which to discuss their films in greater detail.

Starting from and including "The Quatermass Xperiment" (and ignoring their short featurettes and television work), Hammer have since produced 108 feature films. These can be conveniently broken down into 11 broad subject categories which demonstrates just how much Hammer restricted themselves to certain themes. The following table lists these subjects with the respective number of films in each category:

CATEGORY	NO.	
1. Horror	45	
2. Psychological Thriller	12	
3. Costume Adventure	8	
4. Fantasy Adventure	7	"FANTASY" 83
5. Science Fiction	6	
6. Black Comedy	3	
7. Japanese POW	2	
<hr/>		
8. Comedy	13	
9. Thriller	8	"NON FANTASY" 25
10. War	3	
11. Drama	1	
<hr/>		
	108	108

"Fantasy" is a rather ambiguous label and everyone has their own interpretation of what it means. The table shows those subject groups which I personally consider to fall within the fantasy genre. Of these 7 groups I'm sure you agree that 5 fall neatly into its confines, namely horror, psychological thriller, fantasy adventure, science fiction and black comedy. I have also included two other categories in my choice of fantasy movies, costume adventures and Japanese prisoner of war, which I think need a little more in the way of explanation as to their inclusion.

Costume adventure is included since they did form a seminal part of Hammer's output, using many of the principal technical staff involved in their more conventional "fantasy" pictures and also starring many of the Hammer regulars. In particular 4 out of the 8 films in this group starred either Peter Cushing or Christopher Lee and Hammer discovery Oliver Reed was in 5 of them. Therefore I feel exclusion of these films would rob us of a vital part of Hammer's "fantasy" history.

The Japanese prisoner of war films are included because they specifically depict the horror of war and the atrocities inflicted on the British by the Japanese army. Whilst they are not strictly "fantasy", the inherent horror I think merits their inclusion. Not only this but their titles reinforced the Hammer tradition as they were both based on "Blood Island". Note, a third Japanese war film was made, "Yesterday's Enemy", in 1959. Whilst containing some tense scenes, this was more of a conventional war film and as such did not take

place in the confines of a devilish prisoner of war camp. It is therefore not included in my list of fringe fantasy films.

Therefore during the period between "The Quatermass Xperiment" in 1954 and "The Lady Vanishes" in 1978, Hammer produced what I consider to be 83 fantasy pictures. These have been highlighted in the earlier production list and will be discussed in more detail in the history section to follow as well as being used as the basis for the Hammer filmographies in part 2. The following lists the films in each of the 7 fantasy categories for easier subject reference.

1. Horror

- 1956: **THE CURSE OF FRANKENSTEIN**
- 1957: **THE ABOMINABLE SNOWMAN**
DRACULA
- 1958: **THE REVENGE OF FRANKENSTEIN**
THE HOUND OF THE BASKERVILLES
THE MAN WHO COULD CHEAT DEATH
- 1959: **THE MUMMY**
THE STRANGLERS OF BOMBAY
THE TWO FACES OF DR. JEKYLL
- 1960: **THE BRIDES OF DRACULA**
THE TERROR OF THE TONGS
THE CURSE OF THE WEREWOLF
- 1961: **THE PHANTOM OF THE OPERA**
- 1962: **THE KISS OF THE VAMPIRE**
- 1963: **THE EVIL OF FRANKENSTEIN**
THE GORGON
- 1964: **THE CURSE OF THE MUMMY'S TOMB**
- 1965: **DRACULA PRINCE OF DARKNESS**
RASPUTIN THE MAD MONK
THE PLAGUE OF THE ZOMBIES
THE REPTILE
- 1966: **THE WITCHES**
FRANKENSTEIN CREATED WOMAN
THE MUMMY'S SHROUD
- 1967: **THE DEVIL RIDES OUT**
- 1968: **DRACULA HAS RISEN FROM THE GRAVE**
- 1969: **FRANKENSTEIN MUST BE DESTROYED**
TASTE THE BLOOD OF DRACULA
- 1970: **THE VAMPIRE LOVERS**
HORROR OF FRANKENSTEIN
SCARS OF DRACULA
LUST FOR A VAMPIRE
COUNTESS DRACULA
- 1971: **BLOOD FROM THE MUMMY'S TOMB**
HANDS OF THE RIPPER
DR. JEKYLL AND SISTER HYDE
TWINS OF EVIL
VAMPIRE CIRCUS
DEMONS OF THE MIND



DRACULA AD 1972

- 1972: CAPTAIN KRONOS VAMPIRE HUNTER
FRANKENSTEIN AND THE MONSTER FROM HELL
THE SATANIC RITES OF DRACULA
1974: THE LEGEND OF THE 7 GOLDEN VAMPIRES
1975: TO THE DEVIL A DAUGHTER

Amongst these a number of important series can be found which account for 30 out of the 45 films in this category:

- a) *Dracula*
- b) *Frankenstein*
- c) *Vampire*
- d) *The Mummy*
- e) *Witchcraft*

a) *Dracula*

- 1957: DRACULA
1965: DRACULA PRINCE OF DARKNESS
1968: DRACULA HAS RISEN FROM THE GRAVE
1969: TASTE THE BLOOD OF DRACULA
1970: SCARS OF DRACULA
1971: DRACULA AD 1972
1972: THE SATANIC RITES OF DRACULA
1974: THE LEGEND OF THE 7 GOLDEN VAMPIRES

Christopher Lee played the count in all the films except "*The Legend Of The 7 Golden Vampires*" where he was replaced by John Forbes Robinson in a cameo role. Peter Cushing played his nemesis Dr. Van Helsing in four of them; "*Dracula*", "*Dracula AD 1972*", "*The Satanic Rites Of Dracula*" and "*The Legend Of The 7 Golden Vampires*" (as well as in "*The Brides Of Dracula*" in which the count did not formally appear). Note "*Countess Dracula*" is about the exploits of Elisabeth Bathory (changed to Nadasy in the film) and has nothing whatsoever to do with Dracula.

b) *Frankenstein*

- 1956: THE CURSE OF FRANKENSTEIN
1958: THE REVENGE OF FRANKENSTEIN
1963: THE EVIL OF FRANKENSTEIN
1966: FRANKENSTEIN CREATED WOMAN
1969: FRANKENSTEIN MUST BE DESTROYED
1970: HORROR OF FRANKENSTEIN
1972: FRANKENSTEIN AND THE MONSTER FROM HELL

In all but "*Horror Of Frankenstein*" Peter Cushing played the tragic baron. Ralph Bates stepped in for the less successful 1970 adventure.

c) *Vampire*

- 1960: THE BRIDES OF DRACULA
1962: THE KISS OF THE VAMPIRE
1970: THE VAMPIRE LOVERS
LUST FOR A VAMPIRE



**1971: TWINS OF EVIL
VAMPIRE CIRCUS**

1972: CAPTAIN KRONOS VAMPIRE HUNTER

"**The Brides Of Dracula**" was a sequel to "**Dracula**" following the further adventures of Cushing's Dr. Van Helsing; Count Dracula was nowhere to be seen. "**The Vampire Lovers**", "**Lust For A Vampire**" and "**Twins Of Evil**" formed a trilogy of films based on Sheridan Le Fanu's creation Carmilla Karnstein.

d) The Mummy

1959: THE MUMMY

1964: THE CURSE OF THE MUMMY'S TOMB

1966: THE MUMMY'S SHROUD

1971: BLOOD FROM THE MUMMY'S TOMB

The first three films told of the predictable exploits of rampaging bandaged mummies. The fourth was based on Bram Stoker's "**The Jewel Of The Seven Stars**" and told the story of an ancient Egyptian queen's curse.

e) Witchcraft

1965: THE PLAGUE OF THE ZOMBIES

1966: THE WITCHES

1967: THE DEVIL RIDES OUT

1975: TO THE DEVIL A DAUGHTER

The latter two were both based on the Dennis Wheatley novels and starred Christopher Lee. Lee played a goody in "**The Devil Rides Out**" and a baddy in "**To The Devil A Daughter**". Unfortunately the respective film adaptations can only be described in a similar manner.

2. Science Fiction

1955: THE QUATERMASS XPERIMENT

**1956: X THE UNKNOWN
QUATERMASS 2**

1961: THE DAMNED

1967: QUATERMASS AND THE PIT

1969: MOON ZERO TWO

The first two films led Hammer's fantasy renaissance and their titles both stressed the 'X' for their X certificate (now 18). The three Quatermass films were based on the successful Nigel Kneale BBC TV series of the same name.

3. Fantasy Adventure

1964: SHE

1965: ONE MILLION YEARS BC

1966: SLAVE GIRLS

**1967: THE VENGEANCE OF SHE
THE LOST CONTINENT**

1968: WHEN DINOSAURS RULED THE EARTH

1970: CREATURES THE WORLD FORGOT

Hammer visited Rider Haggard's lost city of Kuma twice in "**She**" and "**The Vengeance Of She**". More successful were their three prehistoric romps. The first two, "**One Million Years BC**" and "**When Dinosaurs Ruled The Earth**" used stop motion animation (Ray Harryhausen and Jim Danforth respectively). The third, "**Creatures The World Forgot**", was more adult orientated and avoided the anachronism of man



versus dinosaur.

4. Psychological Thriller

- 1960: **TASTE OF FEAR**
THE SHADOW OF THE CAT
- 1961: **CASH ON DEMAND**
- 1962: **MANIAC**
PARANOID
NIGHTMARE
- 1964: **HYSTERIA**
FANATIC
- 1965: **THE NANNY**
- 1969: **CRESCENDO**
- 1971: **STRAIGHT ON TILL MORNING**
FEAR IN THE NIGHT

Many of these were complex, convoluted thrillers conceived by the pen of Jimmy Sangster who also produced and later directed some of them.

5. Costume Adventure

- 1960: **SWORD OF SHERWOOD FOREST**
- 1961: **THE PIRATES OF BLOOD RIVER**
CAPTAIN CLEGG
- 1963: **THE SCARLET BLADE**
THE DEVIL SHIP PIRATES
- 1964: **THE BRIGAND OF KANDAHAR**
- 1966: **THE VIKING QUEEN**
- 1967: **A CHALLENGE FOR ROBIN HOOD**

Amongst their main output Hammer produced a series of colourful costume adventures heralded by their regular crew of actors and technicians. Peter Cushing starred in "Sword Of Sherwood Forest" and "Captain Clegg". Christopher Lee played dastardly pirates in "The Pirates Of Blood River" and "The Devil Ship Pirates". Oliver Reed, Hammer's foundling, starred in "Sword Of Sherwood Forest", "The Pirates Of Blood River", "Captain Clegg", "The Scarlet Blade" and "The Brigand Of Kandahar". Andrew Keir appeared in "The Pirates Of Blood River", "The Devil Ship Pirates" and "The Viking Queen", whilst Hammer regular Michael Ripper starred in "The Pirates Of Blood River", "Captain Clegg", "The Scarlet Blade" and "The Devil Ship Pirates". Three were written and directed by John Gilling: "The Pirates of Blood River", "The Scarlet Blade" and "The Brigand Of Kandahar". No doubt Hammer's regular output of horror films influenced some of the names; "The Pirates Of Blood River", "The Devil Ship Pirates" and "Night Creatures" (the US title for "Captain Clegg")

6. Black Comedy

- 1958: **THE UGLY DUCKLING**
- 1962: **THE OLD DARK HOUSE**
- 1967: **THE ANNIVERSARY**

Whilst Hammer produced a number of comedy films throughout the years (mainly spin-offs of successful television series), they produced three films which are best described as "black comedies" and whose morbid undertones drag them into the fantasy genre. The first, "**The Ugly Duckling**", was a comic version of the Jekyll and Hyde story starring Bernard Bresslaw. "**The Old Dark House**" was a remake of James Whales' Universal classic and featured guest producer and director William Castle, renowned for his gimmick horror



pictures in America. "The Anniversary" was an odd vehicle for Bette Davis about a domineering mother's influence over her family.

7. Japanese Prisoner Of War

1957: THE CAMP ON BLOOD ISLAND

1964: THE SECRET OF BLOOD ISLAND

Both were situated in the horrific Japanese prisoner of war camp on Blood Island; fictitious stories based partly on fact.

HAMMER'S NON FANTASY FILMS

Just a word in passing about the 25 non fantasy pictures Hammer produced since "The Quatermass Experiment". As seen in the list they can be divided into four categories, comedy, thriller, war and drama.

1. Comedy

1957: UP THE CREEK

1958: FURTHER UP THE CREEK
I ONLY ARSKED

1959: DON'T PANIC CHAPS

1960: A WEEKEND WITH LULU

1961: WATCH IT SAILOR!

1971: ON THE BUSES

1972: MUTINY ON THE BUSES
THAT'S YOUR FUNERAL
NEAREST AND DEAREST

1973: LOVE THY NEIGHBOUR
HOLIDAY ON THE BUSES

1974: MAN ABOUT THE HOUSE

2. Thriller

1955: WOMEN WITHOUT MEN

1957: THE SNORKEL

1959: NEVER TAKE SWEETS FROM A STRANGER
HELL IS A CITY

1960: VISA TO CANTON
THE FULL TREATMENT

1973: SHATTER

1978: THE LADY VANISHES

3. War

1957: THE STEEL BAYONET

1958: TEN SECONDS TO HELL

1959: YESTERDAYS ENEMY

4. Drama

1973: MAN AT THE TOP

3: HAMMER - THE HISTORY

Introduction

The following is a year by year account of the company beginning from their registration in February 1949. Each year contains:

- * A list of the years productions. Fantasy films are in bold, accompanied by the date when shooting started.
- * A brief summary of the key events of each year.
- * An in depth review of the year's fantasy films. Consequently all of Hammer's 83 fantasy pictures will be discussed in detail with full cast and credits, synopsis and reviews.

1948/49

1948 PRODUCTIONS

RIVER PATROL
WHO KILLED VAN LOON?
DICK BARTON STRIKES BACK
DICK BARTON AT BAY
DR. MORELLE - THE CASE OF THE MISSING HEIRESS

1949 PRODUCTIONS

THE ADVENTURES OF PC 49
CELIA
MEET SIMON CHERRY
THE MAN IN BLACK
ROOM TO LET
SOMEONE AT THE DOOR

HISTORY

- * In February 1949 "Hammer Film Productions LTD" is registered.
The joint company directors are: Enrique Carreras
Will Hinds
James Carreras
Anthony Hinds
James Carreras is in overall charge with Anthony Hinds his producer.
- * "Dr. Morelle, The Case Of The Missing Heiress", which starts filming on November 15th 1948, is the first film listed under the new company.
- * Right at the beginning Hammer realise the financial benefits and cost savings incurred in using a rented house as a base for their productions rather than renting out space at the larger film studios. Consequently in November 1948 to film "Dr. Morelle - The Case Of The Missing Heiress", they move to Dial Close, Winter Hill, Cookham Dean in Maidenhead, overlooking a bend in the river Thames, which was at that

time being used as a furniture store.

1948 Productions at Dial Close

DR. MORELLE, THE CASE OF THE MISSING HEIRESS

1949 Productions at Dial Close

THE ADVENTURES OF PC 49

CELIA

MEET SIMON CHERRY

- * Following this Hammer moves to **Oakley Court** a few miles away.

1949 Productions at Oakley Court

THE MAN IN BLACK

ROOM TO LET

SOMEONE AT THE DOOR

- * A number of Hammer regulars join the fold including focus puller **Harry Oakes** (on "**The Man In Black**"), writer/director **John Gilling** (first screenplay for Hammer "**The Man In Black**"), make-up artist **Phil Leakey** and camera operator **Moray Grant** (both on "**The Adventures Of PC 49**"), script writer **Peter Bryan** (as camera operator on "**Dr. Morelle - The Case Of The Missing Heiress**") and editor **James Needs** (on "**Room To Let**")
- * After a triad of successful **Dick Barton** movies, the series tragically comes to an end when its star, **Don Stannard**, dies in a car accident shortly after completing "**Dick Barton At Bay**". He had been returning home after an Exclusive staff party. His passenger, the company's music director, **Frank Spencer**, survived the crash.

PRODUCTIONS

WHAT THE BUTLER SAW
THE LADY CRAVED EXCITEMENT
BLACK WIDOW
THE ROSSITER CASE
TO HAVE AND TO HOLD
THE DARK LIGHT

HISTORY

- * During the early part of 1950 they continue production at Oakley Court

1950 Productions at Oakley Court

WHAT THE BUTLER SAW
THE LADY CRAVED EXCITEMENT

- * During the shooting of "The Lady Craved Excitement" in March, Hammer approach the Davies family, who own the nearby estate of **Down Place** (which can be seen across the fields from Oakley Court) and a few interiors are shot there. The film marks the screen debut of Scottish actor **Andrew Keir** who will later become a Hammer regular.
- * During completion of "The Lady Craved Excitement" Hammer moves to **Gilston Park**, a large estate often used as a country club, in Harlow, Essex, but still keeping a second unit at Oakley Court.

On Wednesday 15th March, Hammer makes the headlines in "The Cinema Studio";

"EXCLUSIVE PRODUCTION TO BE INCREASED 50 PER CENT: NEW STUDIO AND SECOND UNIT"

The first paragraph said it all:

"With production slumped to a very low level in most of the studios remaining open in this country at the present time, Jimmy Carreras, managing director of Exclusive pictures, announces that he is to increase production of their studios by 50 per cent"

The article goes on to say that the company already has 8 films scheduled over the next 12 months and in order to incorporate the increase they announce their move to Gilston Park. They also report that:

"The first picture at the new studio will be on adaptation of "Return From Darkness", in which Douglas Montgomery scored a popular success when it was serialised on the BBC."

The film went out as "Black Widow".

1950 Productions at Gilston Park

BLACK WIDOW
THE ROSSITER CASE
TO HAVE AND TO HOLD
THE DARK LIGHT

- * Meanwhile, after being suitably impressed with Down Place, a deal is struck with the Davies family and

Hammer eventually purchase and move into it after Gilston Park. This is to become their permanent studios up until 1966 and is named "**Bray Studios**" after the village nearby.

- * Although "**Cloudburst**" shot in January 1951 is listed as the first film shot at Bray, part of their previous production, "**The Dark Light**", was shot there. The latter film was **Michael Carreras'** first film as producer and was largely shot at the Nab Tower, Portsmouth and aboard its director, Vernon Sewell's boat as well as some work at Gilston Park and Bray.
- * Enrique Carreras dies in October. James now becomes chairman of the company and his son Michael joins the board of directors.

PRODUCTIONS

CLOUDBURST

A CASE FOR PC 49

DEATH OF AN ANGEL

WHISPERING SMITH HITS LONDON

THE LAST PAGE

WINGS OF DANGER

STOLEN FACE

NEVER LOOK BACK

HISTORY

- "Cloudburst" is listed as the first film officially shot at the new Bray studios. Bray at this time has no stages. Like the other houses before it, the rooms are transformed into sets which are redressed for each production. For maximum utilisation of space this often means that the camera crew have to shoot from outside the windows. It also makes lighting particularly tricky. In larger stages the lights are rigged from the ceiling; Hammer has to modify this technique by slinging the lights to the ceiling or from ladders or even shooting from the ground.
- James Carreras makes Hammer's first international deal with American Robert Lippert, who runs a similar unit to Hammer in the States involved in both producing and releasing pictures. Exclusive had already distributed Lippert's "Rocketship XM" which had premiered at the London Pavillion on 19th August 1950 to become a huge success. A deal is struck such that Exclusive will distribute Lippert's pictures in England whilst Lippert will loan American stars (with declining popularity) for Hammer's productions to give the British films more appeal in America and will then distribute them in America through Twentieth Century Fox (while Exclusive distributes the film in the UK). The first film as part of the deal is "The Last Page" starring American George Brent. This is also Terence Fisher's directional debut for Hammer - Fisher would go on to be the most prolific director in Hammer's horror renaissance.
- Whilst the production/studio facilities are being developed at Bray, "Wings Of Danger", "Stolen Face", "Never Look Back" and the 1952 production "Lady In The Fog" are made at the Riverside studios in Hammersmith.
- Anthony Hinds brings in Anthony Nelson Keys for a one picture deal on "Never Look Back" which is shot in Manchester. Keys will later return as regular producer for the company.

1952

PRODUCTIONS

LADY IN THE FOG
THE GAMBLER AND THE LADY
MANTRAP
THE FOUR SIDED TRIANGLE
THE FLANAGAN BOY
SPACEWAYS

HISTORY

- * Hammer's regular camera operator **Len Harris** joins the company on "**Mantrap**". After being offered the film as a "one picture deal" he stays on as resident camera operator up until the end of 1961.
- * Hammer produces Britain's first two science fiction films, "**The Four Sided Triangle**" and "**Spaceways**". The latter is billed as "even greater than **Rocketship**".

1953

PRODUCTIONS

THE SAINT'S RETURN
BLOOD ORANGE
36 HOURS
FACE THE MUSIC
THE HOUSE ACROSS THE LAKE
LIFE WITH THE LYONS
MURDER BY PROXY
FIVE DAYS

HISTORY

- * Hammer build their first two stages. The first in late 1953 is simply the converted ballroom on the ground floor of the house overlooking the Thames. Although this is essentially a silent stage Hammer use it for sound work. This first stage would eventually become stage 3 after the construction of a new stage 1 in 1957.
Stage 2 is a new brick sound stage built onto the front courtyard entrance of the house. It is opened in October for the shooting of "**Murder By Proxy**" at a ceremony by the film's American star **Dane Clark**. Standing 18 feet high, it now means that they can rig their lights from the ceiling in the proper way.
- * At 8.15pm on Saturday 18th July the BBC screen the first episode of **Nigel Kneale's** six part science fiction shocker "**The Quatermass Experiment**".
- * **Val Guest** writes and directs his first film for Hammer, "**Life With The Lyons**".

PRODUCTIONS

THE STRANGER CAME HOME

THIRD PARTY RISK

MASK OF DUST

MEN OF SHERWOOD FOREST

THE LYON'S IN PARIS

THE GLASS CAGE

BREAK IN THE CIRCLE

THE QUATERMASS XPERIMENT (18th October)

HISTORY

- Michael Carreras writes his first Hammer screenplay for "The Stranger Came Home" which also marks editor **Bill Lenny's** debut for the company.
- Michael Carreras is appointed executive producer at Hammer and the first film he works on in this capacity is "Mask Of Dust". Resident musical supervisor **John Hollingsworth** joins the company on this film.
- Hammer produces its first two colour pictures, "Men Of Sherwood Forest" followed by "Break in the circle"
- Val Guest brings in **Philip Martell** as music supervisor on "The Lyons In Paris". Martell will take up the post permanently in 1963 following the death of John Hollingsworth.
- Lippert closes its deal with Hammer. The last film as part of the agreement is "The Glass Cage" starring John Ireland. With the loss of their guaranteed American distribution and the added gloom of the British film Industry, Hammer's future looks bleak.
- The search for a successful project to lift them out of the mire leads them to produce their version of the hugely popular BBC serial "The Quatermass Experiment". John Hollingsworth asks **James Bernard** to compose this his first score for Hammer. Bernard will become Hammer's most popular composer of their horror revival.

THE QUATERMASS XPERIMENT



CREDITS

Director: Val Guest; Producer: Anthony Hinds; Screenplay: Richard Landau, Val Guest based on the BBC television play by Nigel Kneale; Art Director: J Elder Wills; Director Of Photography: Walter Harvey; Camera Operator: Len Harris; Assistant Director: Phil Shaw; Editor: James Needs; Music Composer: James Bernard; Music Supervisor: John Hollingsworth; Sound Recordist: H C Pearson; Make-up: Phil Leskey; Hair Stylist: Monica Hustler; Production Manager: T S Lyndon Haynes; Continuity: Renee Glynn; Wardrobe: Molly Arbuthnot; Special Effects: Len Bowie

Running Time UK: 82 Minutes. USA: 78 Minutes

Release UK: 1955, Exclusive. USA: 1956, United Artists ("The Creeping Unknown")

CAST

Brian Donlevy (Prof. Quatermass); Jack Warner (Inspector Lomax); Margia Dean (Judith Carroon); Richard Wordsworth (Victor Carroon); David King Wood (Dr Gordon Briscoe); Thora Hird (Rosie); Gordon Jackson (TV Producer); Harold Lang (Christie); Lionel Jeffries (Blake); Maurice Kaufman (Marsh); Geron Davies (Green); Stanley Van Beers (Reichenheim); Frank Phillips (BBC Announcer); Arthur Lovegrove (Sergeant Bromley); John Stirling (Major); Eric Corrie (Young Man); Margaret Anderson (Maggie); Henry Longhurst (Maggie's Father); Michael Godfrey (Fireman); Fred Johnson (Inspector); George Roderick (Local Policeman); Ernest Hare (Firechief); John Kerr (Laboratory Assistant); John Wynn (Best); Toku Townley (Chemist); Bartlett Mullins (Zoo Keeper); Molly Gleesing (Mother at zoo); Mayne Lynton (Zoo Official); Harry Brunning (Night Porter); Barry Lowe (Tucker); Jane Aird (Mrs Lomax); Sam Kydd (Station Sergeant); Arthur Gross (Floor Boy); James Drake (Sound Engineer); Edward Dune (Station Policeman); Basil Dignam (Sir Lionell); Doty Impey (First Nurse); Marianne Stone (Second Nurse)

SYNOPSIS

Professor Bernard Quatermass has sent Britain's first manned rocket into space. When it crash-lands in the Berkshire countryside, Quatermass is dismayed to find that two of its three occupants have vanished without trace, yet their space suits are still linked to the ship. Furthermore the only remaining crew member, Victor Carroon, has been reduced to a staring, incommunicable shadow of his former self. Pained by inner torment, it appears that even his bony framework and fingerprints have changed. A jelly like substance found in the ship is confirmed to be human remains and when the in flight film record shows that the craft was boarded by an invisible alien menace, it becomes apparent that Carroon may be a carrier of the thing. Their suspicions are confirmed when he escapes from hospital, absorbing a cactus into his arm on the way and killing the man his wife has paid to smuggle him out. Carroon now sets off on a mission of carnage, absorbing anything in his path, even the animals at London zoo. Slowly transforming into a tentacled monstrosity, he is fortuitously discovered in Westminster Abbey during a live television transmission. Seconds before the creature's final spore producing phase, when it will be capable of disseminating itself throughout London and then the world, Quatermass saves the day by pumping the whole of London's electricity supply through the scaffolding the thing is hanging from, burning it to the ground.

REVIEW

In 1953 Hammer/Exclusive were successfully churning out a succession of support "quota quickies" following their trusted formula of adapting popular BBC television and radio plays. Whilst looking for a new project their producer Tony Hinds was drawn to the first episode of a new six part television science fiction serial "**The Quatermass Experiment**" which went on the air live on Saturday July 18th, written by Nigel Kneale. So impressed was Hinds that he urged his partner James Carreras to watch the second episode. Enthralled by what they had seen, they approached the BBC in order to acquire the rights to a feature film. A deal was made whereby all profits on the film would be split 50:50 between them.

Hinds brought in American Richard Landau to condense the six part teleplay into a draft screenplay. Landau was no stranger to Hammer, having already written six scripts for them including "**Spaceways**" in 1952. Meanwhile Hinds had Val Guest in mind as director and just managed to catch him at the airport to thrust a copy of the original BBC script into his hands as he was leaving for Tangiers on holiday with his wife. Guest had no real intentions of taking up the project and the script lay idle in the corner of his hotel room for most of the holiday. Fortunately his wife picked it up, read it and, realising its potential, urged him to take up Hammer's offer. Back in England he agreed to direct it, provided he was allowed to adapt Landau's screenplay further. To again break into the American market, Hammer brought in Brian Donlevy to play Quatermass, far removed from the sensitive British scientist Kneale had originally conceived. Whilst Donlevy admirably performed the job Hammer asked of him, Kneale was far from impressed.

Production began on "**The Quatermass Experiment**" on October 18th 1954 with a ridiculously low budget of £42,000. Guest's almost documentary style approach with prominent use of the hand held camera together with Walter Harvey's stark black and white photography makes engaging viewing even if the film does appear rather dated today.

Central to the impact of the film is a truly remarkable performance by Richard Wordsworth as the tormented astronaut Victor Carroon, riddled with pain and agony as he slowly transforms into a mass of writhing alien tentacles. Throughout this strange metamorphosis he does not utter a single word yet still manages to convey an uncanny sense of alien menace as he personifies the twisted battle that is taking place within him. His chance meeting with the little girl by the river was not in the original teleplay and is strangely reminiscent of "**Frankenstein**", a comparison that befits well this tragic man made monster. Here the battle between man and monster reaches its peak; the monster would clearly take the child's life but in one last pitifully vain burst of humanity, the remnants of Carroon merely crashes a doll from her arms as a surrogate sacrifice before dragging the would be assassin away from its quarry. Incidentally the girl in question is played by a very young Jane Asher, popular British actress and once girlfriend of ex-Beatle Paul McCartney. The rest



of the cast are adequate with a likeable performance by Jack Warner as the laid back inspector Lomax who plays off well against the bullish Quatermass.

Les Bowie struggled on with his negligible budget to instil some very modest special effects into the movie. The creature at the end, draped over the scaffolding in Westminster Abbey, was composed mainly of tripe to give an authentic organic look but the wires operating its tentacles are all too obvious. The film again drifts from the original teleplay at this point. Whilst in both the creature is found in Westminster Abbey during its final spore producing stage, they differ considerably in the means used by Quatermass to destroy the thing. In the original story Quatermass literally talks it to death, summoning forth the remnants of the three astronauts that have been absorbed into it to combine their strength in overcoming the beast:

Quatermass: "You will overcome this evil. Without you it cannot exist upon the earth... it can only know by means of your knowledge... understand through your understanding. It can only exist through your submission. Victor Caroon... Ludwig Reichenheim... Charles Greene... you are resisting this thing. Now go further... go further! With all your power and mine joined to yours... you must dis sever from it... send it out of earthly existence! You... as men... must die! Greene! Reichenheim! Caroon!"

Hammer must have thought this an anticlimax and took it upon themselves to change it. Instead they chose to burn the thing by electrocution, which Bowie achieved by means of primitive sparks and fireworks.

The film was shot largely on location. The field where the rocket lands was infact a farmer's field used to graze cattle and sheep just around the corner from Bray studios. Bray village itself, particularly the petrol station, can be seen briefly at the beginning as the fire brigade rush to the crash site. Other scenes were shot on location around the streets of Windsor; Quatermass discovers the trail of slime at Goswell Hill, the chemist's shop is located in Queen Charlotte street and the zoo scenes were filmed at Chessington zoo.

The film marked James Bernard's first music score for Hammer. John Hotchkiss was initially appointed as composer but was taken ill. Music supervisor John Hollingsworth had to find a replacement and proposed Bernard, who was an old friend from his radio days. Hollingsworth played a tape of Bernard's music from a BBC radio play "The Dutchess Of Malfi" to producer Tony Hinds who was justly impressed and Bernard was brought in to score Quatermass. The score consisted mainly of a series of unnerving disjointed chords using only string and percussion sections of the orchestra; a modest start for the composer who would later become responsible for many of Hammer's finest scores, creating the unmistakable sound of Hammer horror.

"The Quatermass Xperiment", as it was called in England to emphasise its 'X' certificate for horror, opened to huge crowds, breaking box office records up and down the country. It premiered at the London Pavillion, Picadilly Circus, on August 26th 1955 supported by a Michael Carreras' jazz featurette "The Eric Winstone Band Show". The film then went on general release in England on the ABC circuit supported by the "X" rated French thriller "Riffifi". Whilst Hammer's deal with Robert Lippert had officially ended with "The Glass Cage", Lippert was still given the duty of securing distribution of the film in America. Initially Columbia expressed a brief interest, but rapidly pulled out when they thought it might clash with their own Ray Harryhausen monster shocker, "It Came From Beneath the Sea". Desperately Lippert changed the title to "The Creeping Unknown", to raise the appeal of the film to US audiences since the Americans were unfamiliar with the name "Quatermass", which by then had already become a household name in Britain. In March 1956 the film, under its new title, was eventually taken up by United Artists and was put out in June supported by "The Black Sleep".

The critics as always were split:

New Statesman

"... Val Guest directed and A Hinds produced. None of these - if I may put it so - are classed among our swells; but they have done their job well, and the result seems to me a better film than either The War of the

Opposite Above: Bruce (David King Wood) attends Caroon (Richard Wordsworth) as Judith Caroon (Margia Dean) looks on

Opposite Below: Caroon (Richard Wordsworth) is drawn menacingly to the flowers in his wife's (Margia Dean) hands





Worlds or Them."

Reynolds News

"That TV pseudo - science shocker *"The Quatermass Xperiment"* has now been filmed (London Pavillion). And quitermess they've made of it, too."

The Sunday Times

"Exciting but distinctly nouseoting"

Daily Worker

"On the whole a chiller slightly better than average for its type"

Opposite Above: Quatermass (Brian Danlevy) and Bruscoe (David King Wood) examine a squirming remnant of the thing

Opposite Below: Lomax (Jack Warner) and the TV Producer (Gordon Jackson) discover the creature in St. Pauls

Above: Richard Wardsworth displays Phil Leaky's terrific make-up

PRODUCTIONS

WOMEN WITHOUT MEN

FEATURETTES

CYRIL STAPLETON AND THE SHOWBAND

JUST FOR YOU

THE RIGHT PERSON

THE ERIC WINSTONE BAND SHOW

PARADE OF BANDS

A MAN ON THE BEACH

DICK TURPIN HIGHWAYMAN

ERIC WINSTONE'S STAGECOACH

THE EDMUNDO ROS HALF HOUR

COPENHAGEN

HISTORY

- * Hammer forestall their regular programme whilst they wait for the public response to Quatermass. In the meantime they only produce one feature in 1955, "Women Without Men", and supplement this with a number of featurettes. This gives Hammer a chance to experiment with Cinemascope. It also gives Michael Carreras a chance to produce and direct a series of projects based on his passion for jazz.
- * Production manager Jimmy Sangster writes his first script for one of the shorts, "A Man On The Beach".
- * "The Quatermass Xperiment" holds its premier in London's west end on Friday 26th August at the London Pavillion, Picadilly Circus. Accompanied by one of the Michael Carreras shorts, "The Eric Winstone Bandshow", the film is a riotous success, outstripping even Hammer's expectations.
- * Hammer are now confident enough to resume production. Continuing their policy of giving the public more of what they want the immediate road ahead is clear and plans for two more science fiction shockers are made.
- * The BBC televises Nigel Kneale's six part Quatermass sequel "Quatermass 2" between October 22nd and November 25th.

PRODUCTIONS

X THE UNKNOWN (January)

QUATERMASS 2 (21st May)

THE STEEL BAYONET

THE CURSE OF FRANKENSTEIN (19th November)

FEATURETTE

DAY OF GRACE

HISTORY

- * Following their science fiction success, Hammer begin the year with two more, "**X The Unknown**" and "**Quatermass 2**"
- * **X The Unknown**
The film starts shooting in January and marks production manager Jimmy Sangster's first screenplay for a full length feature. This is his last film as production manager; he will now concentrate on his script writing, providing the screcaplays for most of the company's early classic horror films. After "**X The Unknown**" Hammer closes down its distribution arm Exclusive. Consequently it becomes the last film to be released by Exclusive.
- * **Quatermass 2**
This is the adaptation of the BBC serial of the same name and sequel to "**The Quatermass Xperiment**". Brian Donlevy returns as Quatermass and Val Guest again directs. Shooting begins at Danziger's studios, Elstree on 21st May. The film marks production designer **Bernard Robinson**'s first film for Hammer; he will go on to produce all those lavish sets that made Hammer's horror pictures so distinctive.
- * United Artists release "**The Quatermass Xperiment**" in America during the summer under the title "**The Creeping Unknown**". Whilst the name Quatermass has become a byword in Britain, America is unfamiliar with Nigel Kneale's rocket engineer and chooses a more appropriate title for distribution. The film is just as successful in the States.
- * "**The Steel Bayonet**" is a war drama set in north Africa. The film welcomes **Anthony Nelson Keys** to his regular spot as associate producer. He brings with him cinematographer **Jack Asher**. Gradually Hammer's superb technical crew are starting to form which will be the key to their success. The film is also the first feature length production to be directed by **Michael Carreras**.
- * Hammer starts shooting "**The Curse Of Frankenstein**" on November 19th. This is both Britain's first colour horror film as well as the first colour Frankenstein. It stars the then popular and award winning television actor **Peter Cushing** as baron Frankenstein and an unknown tall chap, **Christopher Lee**, as the creature. The film marks the beginning for the successful team of :

Terence Fisher (director)

Jack Asher (cinematographer)

Len Harris (camera operator)

Bernard Robinson (production designer)

James Needs (editor)

Together they will go on to produce Hammer's next five colour genre productions :

Dracula

The Revenge Of Frankenstein

The Hound Of The Baskervilles

The Man Who Could Cheat Death

The Mummy

All of these apart from "The Hound Of The Baskervilles" are written by Jimmy Sangster.

X THE UNKNOWN



CREDITS

Director: Leslie Norman; Producer: Anthony Hinde; Executive Producer: Michael Carreras; Screenplay: Jimmy Sangster; Director Of Photography: Gerald Gibbs; Camera Operator: Len Harris; Assistant Director: Chris Sutton; Editor: James Needs; Music Composer: James Bernard; Music Supervisor: John Hollingsworth; Sound Recordist: Jack May; Sound Editor: Alfred Cox; Make-up: Phil Leakey; Production Manager: Jimmy Sangster; Continuity: Jane Randall; Wardrobe: Molly Arbuthnot; Special Effects: Bowie Margutti Ltd.; Jack Curtis

Running Time 78 Minutes

Release UK: 1956; Exclusive USA: 1957; Warner Bros.

CAST

Dean Jagger (Dr Adam Royston); Edward Chapman (Elliot); Leo McKern (Insp. McGill); William Lucas (Peter Elliot); John Harvey (Major Cartwright); Peter Hammond (Lt. Bannerman); Michael Ripper (Sgt. Grimdyke); Anthony Newley (Pte. Webb); Ian MacNaughton (Haggis); Kenneth Cope (Pte. Lansing); Michael Brook (Willie Harding); Fraser Hines (Ian Osborne); Marianne Brauns (Zona); Edwin Richfield (Burnt Soldier); Jameson Clark (Jack Harding); Jane Aird (Vi Harding); Neil Hallett (Urwis); Norman Macowan (Old Tom); Neil Wilson (Russell); John Stone (Gerry); Archie Duncan (Sgt. Yeardyke); John Stirling (Police Car Driver); Shaw Taylor (Police Radio Operator); Frank Taylor (PC Williams); Brown Derby (Vicar); Max Brinnell (Hospital Director); Robert Bruce (Dr. Kelly); Stella Kemball (Nurse); Anthony Sagar (Glateman); Philip Levene (Security Man); Barry Steel (Soldier In Trench); Lawrence James (Guard); Brian Peck; Edward Judd (Soldiers); Stephenson Lang (Reporter)

SYNOPSIS

During a routine training exercise for a platoon of soldiers on a lonely Scottish moor a freak explosion occurs, opening up a fissure in the ground. When the casualties are found to have first degree radiation burns, the army brings in Dr Adam Royston from the nearby atomic plant to investigate. A number of unexplained deaths follow and the mystery deepens when a hospital's radium store and Royston's lab is drained of all radiation. What's more the deaths have all occurred somewhere on a straight line from the fissure to the radiation source. It appears that they are dealing with some mysterious force from the fissure that feeds on radiation. Despite the army's rudimentary attempts to seal the fissure, the thing, an unstoppable mass of living radioactive slime, escapes. Royston fears that as the creature's appetite for radiation is increasing, its next attack will be on the atomic plant itself. Before they can remove the plant's cobalt store the thing arrives, absorbing all the radiation. It doubles in size then returns to the fissure. Fearing that its next radiation hunt will take it through the centre of Inverness, they realise that they have one last chance to destroy it at the fissure. Using an experimental method he is working on to inactivate radioactive isotopes, Royston manages to contain the thing, draining its power and destroying it forever.

REVIEW

Following the success of "**The Quatermass Xperiment**", Hammer prepared another science fiction shocker and commissioned production manager Jimmy Sangster to write an original screenplay. Sangster had already penned an odd short for Hammer the previous year called "**A Man On The Beach**" and "**X The Unknown**" became the aspiring young writer's first feature script. Consequently this film proved to be his last as production manager, allowing him the time he wanted to pursue his writing career. He would now go on to write the scripts for Hammer's Gothic horror revival beginning with "**The Curse Of Frankenstein**" later the same year.

The film had the same basic ingredients as Quatermass; the familiar monster on the loose theme, the X in the title to emphasise the film's 'X' certificate for horror and its token American lead, this time the turn of Dean Jagger who played a more sympathetic and likeable scientist in Adam Royston than Donlevy's Quatermass.

Shooting started in a very bleak and bitter January. Joseph Losey was initially slated to direct and indeed had already been looking around locations at Gerrard's Cross gravel pits when Hammer were forced to take him off the project; it was the time of the McCarthy witch hunts in America and Losey had been blacklisted in Hollywood as an alleged Communist. Losey's connection with the film would not have done Hammer's reputation in America any good and besides the film's star Dean Jagger was a staunch anti-Communist. For Losey's peace of mind the crew were told that he had caught pneumonia whilst out choosing locations in the freezing cold. Tony Hinds brought Leslie Norman in to replace him. Norman (father of film critic and TV celebrity Barry Norman) was contracted to Ealing at the time and Hinds had brought him in on the strength of "**The Night My Number Came Up**" which he had recently directed.

Norman had a reputation for being bad tempered with his crew and "**X The Unknown**" was no exception. Camera operator Len Harris recalls that the whole unit had a row with him at one time or another and Harris' focus puller Harry Oakes remembers how he used to deride fun out of antagonising people. Even the actors were fair game. Actor Anthony Newley, who played the flippant private Webb, used to call him "**The Butcher Of Ealing**" behind his back, whilst even mild mannered Michael Ripper, stalwart of some 22 Hammer fantasy pictures, had a shock when he first met the new director; Norman callously told him that if he had been casting, Victor Maddern would have got the part!

To make things worse the weather remained very bitter throughout production with perishingly cold winds and the gravel pits near Beaconsfield, where part of the movie was filmed, flooded after torrential rain.

Opposite Above: Royston (Dean Jagger) shows McGill (Leo McKern) his method of inactivating radiation

Opposite Below: Royston (Dean Jagger), McGill (Leo McKern), Dr. Kelly (Robert Bruce) and the hospital director (Max Brimmell) survey the damage caused by the thing in the XRay department.





The film was the last feature to be distributed by Exclusive; Hammer would now fold its distribution arm and concentrate on production. The film was moderately successful at the box office but did not have the same impact as Quatermass. Indeed "The Monthly Film Bulletin" wrote:

"It seems likely, therefore, that enthusiasts may find the present adventure rather tame when compared with the more grisly experiments of professor Quatermass."

Opposite Above: Royston (Dean Jagger), McGill (Lau McKern) and Elliot (Edward Chapman) watch the thing at the plant

Opposite Below: Royston (Dean Jagger) convinces Elliot (Edward Chapman) to remove the plant's cobalt piles

Below: Shooting takes place at the gravel pits near Beaconsfield. Note the bleak weather conditions

Overleaf Above: Webb (Anthony Newley) and Haggis (Ian MacNaughton) look on as Sgt. Grimdyke (Michael Ripper) burns the radioactive tagging device

Overleaf Below: The thing explodes in the furnace





QUATERMASS 2



CREDITS

Director: Val Guest; Producer: Anthony Hinds; Executive Producer: Michael Carreras; Screenplay: Nigel Kneale and Val Guest from the story by Nigel Kneale; Art Director: Bernard Robinson; Director Of Photography: Gerald Gibbs; Camera Operator: Len Harris; Assistant Director: Don Weeks; Editor: James Needs; Music Composer: James Bernard; Music Supervisor: John Hollingsworth; Sound Recordist: Cliff Sandell; Sound Editor: Alfred Cox; Make-up: Phil Leakey; Production Manager: John Workman; Continuity: Jane Randall; Wardrobe: Renee Cope; Special Effects: Bill Warrington, Henry Harris, Frank George

Running Time 85 Minutes

Release 1957; United Artists (called "Enemy From Space" in USA)

CAST

Brain Donlevy (Quatermass); John Longdon (Lomax); Sidney James (Jimmy Hall); Bryan Forbes (Marsh); William Franklyn (Brand); Vera Day (Shiela); Charles Lloyd Pack (Dawson); Tom Chatto (Broadhead); John Van Eyssen (The PRO); Percy Herbert (Gorman); Michael Ripper (Bernie); John Rae (McCleod); Marianne Stone (Secretary); Ronald Wilson (Young Man); Jane Aird (Mrs McCleod); Betty Irpey (Kelly); Lloyd Lamble (Inspector); John Stuart (Commissioner); Gilbert Davies (Barker); Joyce Adams (Woman MP); Edwin Richfield (Paterson); Harold Williams (Michaels); Philip Baird, Robert Raikes (Lab Assistants); John Fabin (Intem); George Merritt (Super); Arthur Blake (Constable); Michael Balfour (Henry); Jan Holden (Young Girl)

SYNOPSIS

Whilst investigating falling meteorites at Winnerdon Flats, Quatermass discovers a full scale reconstruction of his aborted moon project, a complex capable of supporting human life on the moon. When his assistant, Marsh, is injured by one of the meteorites and abducted by the plant's guards, Quatermass enlists the help of his old friend, inspector Lomax. Quatermass is informed that the plant is a top secret government installation involved in the manufacturing of synthetic food. Joining an inspection party of the plant, Quatermass narrowly escapes with his life when his fellow conspirator, Vincent Broadhead, is killed by a corrosive slime contained in one of the large domes. An alien life form from a distant orbiting asteroid is falling to Earth in the meteorites. The Earth's atmosphere is toxic to them and they die immediately unless they can enter a human host - they then take over the nervous system and subjugate the mind for their evil purposes. Intact meteorites are collected by the plant's infected guards and delivered to the pressure domes, where the aliens are being acclimatised to our atmosphere. For now it is an invasion by proxy, although they have already infiltrated deep into government, even the commissioner of Scotland Yard. With no one left to turn to, Quatermass and Lomax round up the plant's uninfected civilian work force from the nearby town and storm the plant. The domes are blown up and the giant alien creatures within are exposed to the Earth's atmosphere and die. Meanwhile back at the rocket base, Quatermass' assistant launches experimental rocket, Q2, on a collision course with the asteroid. The asteroid explodes and the possessed humans are released from their torment.

REVIEW

Following the success of "The Quatermass Experiment" and the film it had spawned, the BBC were only too pleased to commission Nigel Kneale to write a sequel. "Quatermass 2", like its predecessor, went out live with only a few prerecorded scenes between 22nd October and 26th November 1955. The sequel came out just in time to accommodate Hammer's new programme based on the success of their Quatermass adaptation. Thus "Quatermass 2" went into production after "X The Unknown". This time Hammer bypassed the BBC and acquired the rights for the story directly from Kneale himself, who co-wrote the screenplay with Val Guest. Whilst this gave Kneale a bit more say, he was not able to stop Brian Donlevy reprising his role as Quatermass. Val Guest directed again and the budget was set at a meagre £92,000. United Artists again secured world-wide distribution but only after agreeing to finance a substantial part of the budget; they contributed £64,000 as well as \$25,000 for Donlevy, plus his return air fare.

Hammer began shooting on 21st May 1956, with a six week schedule. During the first three weeks the interiors were shot at Danziger's studios, Elstree. After this the location work was filmed. The Winnerdon Flats scenes were shot around Hemel Hempstead, Hertfordshire and the plant scenes at the Shell Haven refinery, Canvey island, Essex.

The film, again like its predecessor, builds up with a serial like quality to an explosive ending, accompanied by another pensive music score by James Bernard. In fact the film as a whole is very reminiscent of that other classic, "Invasion Of The Body Snatchers".

Whilst shooting ended in July 1956 it took almost a year before it was finally released in England on 17th June 1957. During that time Hammer had become preoccupied with their exciting new colour film "The Curse Of Frankenstein". Indeed Frankenstein opened in London before "Quatermass 2" and sadly Nigel Kneale's professor was lost beneath the success of Hammer's latest creation. Nevertheless it was still moderately successful at the box office and was released later in America as "Enemy From Space".

Opposite Above: Quatermass (Brian Donlevy) and Lomax (John Longdon) try to convince Jimmy Hall (Sidney James) of the alien menace

Opposite Below: Quatermass recoils as the plant blows



THE CURSE OF FRANKENSTEIN



CREDITS

Director: Terence Fisher; Producer: Anthony Hinds; Associate Producer: Anthony Nelson Keys; Executive Producer: Michael Carreras; Screenplay: Jimmy Sangster; Production Designer: Bernard Robinson; Art Director: Ted Marsh; Director Of Photography: Jack Asher; Camera Operator: Len Harris; Assistant Director: Derek Whitcomb; Editor: James Needs; Music Composer: James Bernard; Music Supervisor: John Hollingsworth; Sound Receditist: Jack May; Make-up: Phil Leakey; Hair Stylist: Henry Montash; Production Manager: Don Weeks; Continuity: Doreen Soan; Wardrobe: Molly Arbuthnot; Casting: Dorothy Holloway

Running Time 82 Minutes

Release 1957, Warner Bros.
Eastman Colour

CAST

Peter Cushing (Victor Frankenstein); Hazel Court (Elizabeth); Robert Urquhart (Paul Krempe); Christopher Lee (Creature); Melvyn Hayes (Young Victor); Valerie Gaunt (Justine); Paul Hardtmuth (Professor Bernstein); Noel Hood (Aunt Sophia); Fred Johnson (Grandpa); Claude Kingdon (Little Boy); Alex Gallier (Priest); Michael Maloney (Warder); Andrew Leigh (Burgomaster); Anne Blake (Burgomaster's wife); Sally Walsh (Young Elizabeth); Middleton Woods (Lecturer); Raymond Ray (Uncle)

The following were extra cast listed in the press book but not in the film's credits: Marjorie Hume (Mother); Henry Caine (Schoolmaster); Patrick Troughton (Kurt); Joseph Behrman (Fritz); Raymond Rollett (Father Felix); Ernest Jay (Undertaker); Bartlett Mullins (A Tramp); Eugene Leahy (Second Priest)

Whilst these characters did not appear in the final film, the voice of Patrick Troughton was used in the chapel house scene when the Baron purchases the eyes. The pressbook also includes different artists in the roles of the Burgomaster and the uncle: Hugh Dempster (Burgomaster); J Trevor Davis (Uncle)

SYNOPSIS

"More than a hundred years ago in a mountain village in Switzerland lived a man whose strange experiments with the dead have since become legend. The legend is still told with horror the world over ... it is the legend of ... THE CURSE OF FRANKENSTEIN".

Baron Victor Frankenstein has been condemned to death and whilst he awaits his sentence, he confesses his strange story to a priest in his cell in one last desperate attempt to escape the guillotine. Frankenstein and his assistant, Paul Krempe, have discovered the secret of life and use it to restore a dog to life. Not content with stopping there, Victor intends to build a man from parts of cadavers. Only Krempe can see the horror of his work, particularly when Frankenstein's cousin and fiancée, Elizabeth comes to stay. Victor murders the brilliant professor Bernstein and has him interred in his own family vault. That night Paul finds Frankenstein removing his brain and in the ensuing struggle that follows, the brain is damaged. Nevertheless Victor still puts it into his creature and that night instils it with life. The newly born 'man' grabs Victor by the throat and he is saved only by the timely intervention of Paul who knocks it unconscious. The following day the creature escapes, killing a blind man in the woods before eventually being tracked down by Paul and Victor. Contrary to Victor's wishes, Paul shoots it in the face and they bury it. Outraged by Paul's actions, Victor orders him from his house and restores his creature to life, using it to kill his blackmailing maid. When Paul visits Frankenstein on the eve of his wedding, he is horrified to find the creature still alive and runs to the authorities for help. Whilst they struggle outside, the creature escapes to the roof, unwittingly followed by Elizabeth. Victor charges to the rescue but his first shot accidentally wounds Elizabeth. Unable to stop the advances of the creature, he frantically throws a lantern at it. It goes up in flames and crashes through the skylight into the bath of acid below, where it dissolves without trace. Back in the present, Paul arrives at the prison escorted by Elizabeth and denies Victor's story. Frankenstein is led to the guillotine.

REVIEW

It is often thought that it was the success of Quatermass that led Hammer to their Gothic horror cycle with the production of "The Curse Of Frankenstein". However this is not exactly true. "The Quatermass Xperiment" indeed led to the production of "X The Unknown" and "Quatermass 2", but Frankenstein in fact had its origins deep in the roots of Amicus pictures, Hammer's latter day rival horror film company of the sixties and seventies. In 1956 Amicus had not yet been christened and its producers Max J Rosenberg and Milton Subotsky were only just experimenting with their first feature film, a rock and roll musical "Rock Rock Rock". Following this Subotsky apparently wrote a script based on "Frankenstein" which he maintained was very close to the original book. He took it to Eliot Hyman and David Stillman at Associated Artists Pictures (AAP) in New York, who were reluctant to finance a horror film from a team who had only produced one musical. However Hyman was interested and told Subotsky that he knew a friend in England, through his work with the variety club, who could do it and sent the script to James Carreras at Hammer.

In a letter sent to Max Rosenberg, Michael Carreras explains Hammer's objections to the script (reproduced courtesy of "Little Shoppe Of Horrors"):

"FRANKENSTEIN: Unless an incident is mentioned in the book 'Frankenstein' by Mary W. Shelley, it must be very carefully checked that there is no parallel in the original film (Universal 1931). It is not sufficient to take the book and write an original from it; if this is done you will find that at least 80% of the good ideas were used in the original. Wherever the new screenplay deviates from the book it must use ideas well-clear of the original. We suggest that the screenplay is carefully checked against the original film by somebody competent to recognise infringement of copy rights.

The script as it stands at present has a running time in the region of 55 minutes. A further 35 minutes must be added to bring the picture up to the required length for UK distribution (90 min). This extra time must be brought in to existing sets or locations with no increase on night locations if possible.

The script is badly presented. The sets are not marked clearly on the shot headings, neither is DAY or NIGHT specified in a number of cases.

The number of set-ups scripted is quite out of proportion to the length of the screenplay, and we suggest that your rewrites are done in master scene form.

The 'construction' of the monster is too quick. As we have got to increase the length, a large proportion of this increase should deal with the creation of the monster. This is the whole crux of the story; it should be dwelt upon.

VICTOR spends an enormous amount of time and energy in creating the monster. Finally, after months of painstaking work he completes his task with the exception of the brain. He insists that the brain should be a first class one, and he steals WALDMAN'S. After the accident where he drops and destroys WALDMAN'S brain he turns straight round and takes the first brain that comes to hand. This is bad. The mistake in brains should be just that, a mistake by which he THINKS he is taking WALDMAN'S brain, whereas in fact he is taking the brain of a criminal lunatic.

We attach herewith a suggested story line amending the 1st section of the Subotsky script.

- 1) INSANE ASYLUM: KREMPE visits insane asylum and meets VICTOR. VICTOR commences his tale (as per script)*
 - 2) FRANKENSTEIN HOME: VICTOR takes leave of his family to commence his studies (as per script)*
 - 3) UNIVERSITY TOWN AND LODGINGS: VICTOR arrives, asks his landlady for a room he can use as a laboratory.*
 - 4) UNIVERSITY: VICTOR meets KREMPE and gives him his letter of introduction. After their conversation as per script (pages 15-19), VICTOR goes to the DISSECTING ROOM, as opposed to the lecture hall and commences work.*
 - 5) Montage: VICTOR studying. Scenes in DISSECTION room, LODGINGS, LABORATORY, etc.*
 - 6) KREMPE'S OFFICE: WALDMAN visits KREMPE and tells him he is disappointed in VICTOR'S progress (as per script)*
 - 7) VICTOR'S LODGINGS: KREMPE goes to see VICTOR and tells him he is disappointed in VICTOR'S progress. (as per script)*
 - 8) Montage: This time mainly in VICTOR'S LAB. And we see the monster beginning to take some sort of shape.*
 - 9) FRANKENSTEIN HOME: Parents are worried and decide to write to KREMPE.*
 - 10) VICTOR'S LODGINGS: KREMPE sees VICTOR again. VICTOR tells him of his experiments and says all he needs now is a master brain (as per script)*
 - 11) GRAVEYARD: The stealing of the brain. NB. please read remarks in para 6 of general remarks.*
 - 12) VICTOR'S LABORATORY: The monster comes to life, breaks loose as VICTOR tries to explain to KREMPE what he has done (as per original script)*
- NOTE: After this point the script can in general follow the Subotsky line with added length in the scenes themselves."*

Rosenberg and Subotsky met James Carreras on May 9th. As a result of this meeting Rosenberg replied to Michael Carreras the following day :

"We are writing to you at the request of your brother, James, with whom we had a most pleasant meeting yesterday. He outlined the changes desired in the script of FRANKENSTEIN. The expansion and revision of the script will take about two weeks. We will send you a copy of the revised script as soon as it is ready.

In reply to the specific questions raised in your memo, please note the following:

- 1) The script has been checked by several people against the first FRANKENSTEIN film made by Universal in 1931 and its sequels. Except for sequences taken from the book (and Universal used very few of those except in their second picture, BRIDE OF FRANKENSTEIN) there is no resemblance between our script and scenes in any of Universal's FRANKENSTEIN films.*

Opposite: Christopher Lee displays Phil Leakey's superb make-up as the creature



- 2) The script will be expanded to a running time of 90 minutes, utilising existing sets and locations.
- 3) The script will be presented better with sets and NIGHT or DAY marked clearly on each shot.
- 4) MASTER SCENES: It is not the number of set-ups that are out of proportion to the length of the screenplay, but the number of CUTS. Almost every sequence in the picture is designed to be shot from no more than five set-ups: A master full shot, two favouring shots and two close-ups. However, the cutting back and forth between the shots is probably much too rapid. In the revised screenplay, this will be reduced.
- 5) The scenes allotted to the construction of the monster will be extended. This will not only extend the length of the picture, but should also increase the suspense.
- 6) The problem of the exchange of brains is a difficult one to solve. First - it is the one part of the picture which is not taken from the book and which resembles in idea, if not in incident, the first Universal picture. Second - while exchanging the brain may make for an additional thrill, it is artistically dishonest, since Mary Shelley's intention in the novel was to show the creature as a really superior being who turns monster when hurt and rejected by society. We may write alternate versions of this part of the script and send them to you and let you decide which to use.
- 7) In rewriting the script, Subotsky will follow as closely as possible, the suggested outline on the second page of your memorandum.

In conclusion, I would like to say, whatever suggestions and ideas you have concerning either point six in my letter and, for that matter, anything else that has to do with the script or the other points listed in this letter, do advise immediately.

We believe we have a most interesting project here, and we hope to have it before the cameras in July.

We are certain that we will have a close and harmonious relationship so that we can get the best possible picture."

What happened from hereon is not at all clear now suffice to say that Tony Hinds commissioned Jimmy Sangster to write an alternate script with no formal credit to Subotsky. Some insight into the choice of final shooting script can be gained from part of a letter to Eliot Hyman from James Carreras dated 3rd September 1956:

"When Tony Hinds saw 'The Bride Of Frankenstein' he found that many of the original ideas that Universal-International had put into this picture were used in the Subotsky script and so I would suggest that we agree to use Tony Hinds' script, which in my opinion, is a far safer way of doing things."

Subotsky always maintained that he received a percentage of the profits for his work and this is confirmed later on in the same letter:

"Reference Max Rosenberg. I agree that he should receive 15% of the profits after all normal deductions, production, distribution, etc etc, and I also agree that \$5,000 should be added to the budget for his services to date."

The financial backing for Hammer's Frankenstein was far from ideal. Initially Eliot Hyman at APP, who had originally sent Subotsky to Hammer, agreed to take a 50% interest in the film's financing and profits and Carreras arranged additional financing from his friend Jack Goodlatte at Associated British Pictures (ABP). However Hyman's unpredictable handling left Hammer in a constant state of insecurity and at various times production on "The Curse Of Frankenstein" nearly had to close down. Hammer got no preproduction cash advance from their American financiers as promised and only after numerous pleading letters did they receive the first of their money 12 days after shooting began. James Carreras was far from impressed as his letter to Eliot Hyman on October 1st contests:

"Hysterical you suggest. After looking through our correspondence file, it's a wonder I'm not biting lumps out of the carpet. Before the film started we wrote you five pleading letters and sent you four cables requesting your share of the budget. Stillman arrived one week after production had started with the agreement and after



that was signed your share arrived.

No pre-production cash from you and your share twelve days after the shooting starts - what sort of a 50/50 partnership is that?"

Preproduction work on "The Curse Of Frankenstein" also took place under the shadow of Universal who were ready to throw legal proceedings at every junction. Hammer's lawyer, Edwin Davis set to work and a letter to James Carreras on 24th August explains the situation:

"With reference to our conversation over the telephone yesterday, I have made investigations and find that the work entitled "Frankenstein" by Mary Wolstoncroft Shelley (the wife of the poet) was published in 1818. Mrs Shelley was born in 1797 and died in 1851 and therefore this particular work is in the public domain and you are entitled to make a film based thereon together with such alterations and additions there to as you may desire." (A book falls into 'public domain' 50 years after the author dies and can then be used by anyone without fear of litigation).

This of course still meant that Hammer could not lift any ideas from the Universal series. As James Carreras points out to Hyman in a letter dated 23rd August:

- "1. "FRANKENSTEIN" by Shelley is in public domain*
- 2. If our screenplay is based on the book, "FRANKENSTEIN", nobody on earth can do anything about it and we are entitled to use the title "FRANKENSTEIN".*
- 3. Whatever original ideas are added to the book are in order.*
- 4. If we use any ideas in the Universal International pictures on "FRANKENSTEIN" then we are headed for trouble.*
- 5. It is our intention that the script shall be as per the book backed by original ideas and having nothing whatsoever to do with the Universal International pictures, which puts us 100% in the clear."*

To be sure of this Eliot Hyman suggests in his letter to James Carreras on 28th August:

"I have noted all of your remarks in regard to paragraph three of my letter and the only additional precaution that I would suggest would be that your Mr. Tony Hinds and your director view those FRANKENSTEIN films produced by Universal in order that duplication be eliminated. It would seem as though you should be able to procure prints in London, but if this cannot be accomplished I would arrange to obtain 16 mm prints here and forward them to you via Air Express for this purpose providing they are returned promptly and providing it remains a completely confidential matter."

James Carreras replies on 3rd September:

"Tony Hinds has viewed "Frankenstein", "The Bride Of Frankenstein" and "The Son Of Frankenstein" and we believe that the script which Tony Hinds has prepared uses nothing that Universal-International have put into these pictures that is not in the book, which being in public domain we can use. My lawyer Edwin Davis suggests that Tony Hinds' script should be submitted to Universal-International, advising them that we are going to make the picture and asking if they have any comments on the script. The London representative of Universal-International has already been advised that the picture is going to be made this winter and has advised Hollywood of the same."

Meanwhile Hammer were still busy negotiating with their American partner Eliot Hyman. James Carreras writes to Hyman on 23rd August:

"...your second paragraph reference the cast. I thought it was agreed that the picture would be made with a completely competent British cast under the title of "FRANKENSTEIN AND THE MONSTER". We have not considered any American actors for this picture as we thought that the title alone would ensure distribution but we are quite happy to be guided by you on this and if you want an American actor in it we are willing to have one."

Opposite Above: Terence Fisher, Hazel Court and Peter Cushing relax on the set

Opposite Below: Frankenstein (Peter Cushing) and Krempe (Robert Urquhart) bring a dog back from the dead



Hyman replies to James Carreras on August 28th:

"I don't believe we ever discussed cost, and when you use the expression "competent British cast" you must bear in mind that there are British casts and British casts. You still have not told me what the cast consists of and it is needless for me to point out to you that although the people themselves may be British, just how British are they by way of accent as the effect will be upon the acceptance of the picture in America..."

Hammer seemed to back down slightly in Carreras' reply on 3rd September:

"...Reference cost, rest assured that the British cast will be absolutely first class and will have no trace whatsoever of British accent.

Now, whether you want professor Frankenstein to be an American is entirely up to you, if so please let me have suggested names to play this part. Obviously he will have to be a middle man and in my opinion should cost no more than \$20,000. In our budget we have allowed £1,250 for this part, for which we would get a very competent actor but of course with no name, relying upon the title "FRANKENSTEIN" to sell the picture world-wide. However if you want an American actor please let us have some names to choose from."

Nevertheless a British cast was used and Peter Cushing signed his contract on 26th October.

Shooting started on 19th November yet a letter from James Carreras to Hyman on 21st November shows that Universal International were still fighting:

"I hear that Universal International have objected to the registration of the title "THE CURSE OF FRANKENSTEIN".

Fight this with everything you have got because we are advised here that being in public domain anybody can call a film "FRANKENSTEIN" and "THE CURSE OF..." is an original addition of our own."

The letter also throws some light onto the developing deal with Warner Brothers for distribution: *"Please let me know when the Warner deal is signed and settled"*

Hyman was a good friend of Ben Kalmenson, Warner Brothers president, and already had personal dealings with Warner through his APP. So in November 1956, on behalf of Hammer, Hyman began galvanising plans for Warner to distribute Frankenstein.

Tony Hinds was not at all enthralled by Sabotsky's original script and consequently intended "knocking it off quickly" with a three week shooting schedule in black and white. However Sangster's revised script fired some enthusiasm; now it was Hammer's conception and Hinds managed to persuade his partners to increase the shooting schedule to four weeks and to shoot in colour.

Gradually Hinds assembled the film's brilliant technical crew. Terence Fisher was brought in to direct with the support of Jack Asher as cinematographer, Len Harris as camera operator, Bernard Robinson as production designer, James Needs as editor and James Bernard as composer, a formidable team that worked so well together.

Next Hinds assembled his "competent British cast". Peter Cushing was already at the time an accomplished British television actor, who had won "The Daily Mail National TV Award" in both 1953 and 1954 and The Guild of Television Producers and Directors Award in 1955, the latter for his interpretation of Winston Smith in Nigel Kneale's adaptation of Orwell's "1984" for the BBC. Both familiar with and impressed by James Whale's original "Frankenstein", Cushing was browsing through the trade papers in 1956 when he became aware that Hammer were doing a remake. He rang his agent urging him to contact Hammer and before long he secured the lead role.

For the role of the creature, Hammer looked for a suitably tall actor. Funnyman Bernard Bresslaw (fondly remembered as a member of the "carry-on" team) was initially considered but the role eventually went to a tall unknown 34 year old actor by the name of Christopher Lee. Whilst in the wrong hands the creature might have appeared a robotic stumbling brute (as in "The Evil Of Frankenstein", Hammer's third entry in the series), Lee tackled the role intelligently. With the oppressive gaze of Universal ever present, Hammer had

Opposite Above: Paul Kravie (Robert Urquhart) tries to prevent Frankenstein (Peter Cushing) from using professor Bernstein's brain

Opposite Below: Frankenstein (Peter Cushing) fails to stop Paul (Robert Urquhart) shooting the creature (Christopher Lee) in the woods



to make sure that their "creature" bore no resemblance to the Universal "monster" first immortalised by Boris Karloff. The result of Phil Leakey's countless makeup tests was described by Lee on several occasions as "something resembling a road traffic accident". The makeup was extremely uncomfortable and with his right eye obscured by a cataract his facial movements were very limited. Instead Lee concentrated on the bodily expression of the monster, divorced of all proper control of his limbs, adopting a sad spastic gait. One painful moment Lee remembers well is the scene where he is shot in the forest. He had to clasp a hand full of fake blood to his eye to simulate being shot in the head; the blood got into his eye, "it was like someone had put a red hot poker into your eye".

For Hammer's first two Gothic "scream queens" Hammer chose 30 year old Hazel Court as Elizabeth, Frankenstein's fiancée, and 23 year old Valerie Gaunt as Justine, the maid. Court had been in films since 1944 and was married to actor Dermot Walsh. Their 6 year old daughter, Sally, was called upon to play the young Elizabeth at the beginning to Melvyn Hayes' young Frankenstein. For Valerie Gaunt, this was her first film role. Hammer's publicity department would have us believe she was chosen for her screaming abilities after Tony Hinds had seen her scream her way through a TV play, "Chance Meeting".

As already stated "The Curse Of Frankenstein" went before the cameras on 19th November 1956. Whilst films are usually shot out of sequence, the first scenes shot just happened to be the first in the film; that being the long shot of the priest riding up the hill (with an impressive matte painting in the background), followed by his arrival at the prison courtyard. Next the scenes inside the prison were shot which would comprise the opening and closing scenes of the film. Bray at that time had only two stages and the rest of the house had to be deployed for other scenes. The prison courtyard was built just outside the main entrance of the house and the forest exteriors were shot at Black park. Bernard Robinson erected Frankenstein's lab in brick stage two, a tremendously detailed and colourful set. The two long shots of the castle at night, the first after Frankenstein and Krempe bury the creature and the other after Frankenstein tells Justine to pack her bags, were actually of nearby Oakley Court.

To prevent major mishaps, stunt man Jock Easton was at hand for the more risky scenes. His first big scene was as the highwayman Frankenstein cuts down from the gibbet. Strung up by a parachute harness, Easton had to hold his breath so that it did not show in the crisp November night air. He later supervised one of his colleagues to make professor Bernstein's death plunge from the top of the staircase onto a trampoline in a cut out section of the marble floor below. Easton's most dramatic scene was the death of the creature at the climax. With a nursing sister apparently standing at hand, Easton was smeared with anti flash paste. He was then dressed as the creature complete with makeup, daubed in petroleum jelly and then set alight. His inhuman torch as he falls through the skylight into the vat of "acid" is most convincing.

The essential storyline however has two major flaws. When Frankenstein first meets Krempe he is a boy played by Melvyn Hayes, yet by the end of the picture Frankenstein appears older than his colleague who has not aged at all, save the addition of a beard. Secondly the whole basis of the plot revolves around the story Victor tells the priest in order to avoid the sentence of the guillotine. Victor has been condemned to death for the alleged murder of his maid, Justine. Yet in declaring his innocence to the priest in his cell he openly admits to not only killing professor Bernstein but also to being an accessory to Justine's murder, when he locks her up with his creation. Hardly the story to save him from execution!

James and Michael Carreras together with Tony Hinds flew to America in April 1957 to show the film to Warner Brothers' executives. They were so impressed that allegedly they had a copy sent to their president Jack L Warner in California. Warner Brothers arranged world-wide distribution on a scale usually reserved for the bigger Hollywood pictures. It opened in America in late spring and had its UK premiere at the Warner Brothers' theatre in London on 2nd May to phenomenal success.

Hammer's Frankenstein broke through new barriers in 1957 in bringing forth a new explicit form of screen horror. Despite this it was relatively unharmed by the censor who objected only to a shot of the



highwayman's head being dropped into a bath of acid; this was cut and covered by a shot of Paul Krempé's horrified face.

The critics however threw up their hands in horror at Hammer's progressive approach but this only drew the crowds in more frantically to see the movie. The following gives three examples of the critic's outrage:

The Daily Telegraph

"To dramas like this, teaching a moral lesson and fostering interest in the wonders of science, I have no objection. But when the screen gives us severed heads and hands, eyeballs dropped in a wine glass and magnified, and brains dished up on a plate like spaghetti, I can only suggest a new certificate- 'SO' perhaps, for sodists only."

The Observer

"Without any hesitation I should rank The Curse Of Frankenstein (Warner Theatre) among the half-dozen most repulsive films I have encountered in the course of some 10,000 miles of film reviewing."

The Tribune

"...this latest excursion into the horrors of Mary Shelley's 'classic tale' is the most revolting exhibition I can remember on the screen"

Whatever would these critics have made of today's films!

Below: Christopher Lee crouches around with Hazel Court at a special press reception in Brooks Wharf, Lower Thames street, London. To add to the mayhem, Hammer had Leakey equip Lee with his creature make-up



THE HOUSE THAT HAMMER BUILT

ISSUE 2

OUT APRIL

We continue our journey through the history of England's premier film company. Exploring the years 1957-59, we review 10 films from this golden era:

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